

OUR SINGERS IN GERMANY

MORE AMERICAN WOMEN WHO HAVE SUCCEEDED ABROAD.

"Madama Butterfly" in Particular Introduced in Many Large German Cities by Our Country Women—Some of Them to Be Heard in New York Next Winter.

It is a curious circumstance that many of the large German cities learned to know "Madama Butterfly" with American women in the title rôle. Geraldine Farrar in Berlin, Jane Osborn Hannah in Leipzig, Marcella Craft in Kiel, Marguerite Lemon in Mayence—these are some of the American lyric invaders who introduced the opera of Puccini to Teutonic audiences. That so many of our countrywomen in Germany should have been entrusted with this responsibility is evidence of their importance in operatic affairs there.



JANE OSBORN HANNAH AS MADAME BUTTERFLY.

Jane Osborn Hannah has been engaged to come to the Metropolitan next winter and has thus secured the gratification of her ambitions sooner than some of her compatriots. For they are all staring at the yellow house of music on the great white way, however royal and imperial or otherwise distinguished the opera house at which they sing in Germany may be. Mme. Hannah is the wife of the American Consul at Magdeburg and is a native of Ohio.

Her father was a teacher of music. She made her first appearance at the Stadt Theater in Leipzig on August 16, 1906, as *Elisabeth* in "Tannhäuser." She then sang *Ella* in "Lohengrin," later *Sieglinde* and *Senta*, and as the youthful lyric singer of the company it was her privilege to appear as *Mimi* when "La Bohème" was sung there in German.

Mme. Hannah has appeared in London with as much success as usually falls to the operatic debutante at Covent Garden, where it is difficult to arouse an enthusiasm for artists singing there for the first time. In the photograph it is her own child that appears as the son of *Linkin*, or as the Germans call the character, with some idea that the name is more euphonious, *Linkin*.

This soprano has met with an uncommon degree of success for one so young in her stage career. She is engaged for only appearances at the Metropolitan Opera House next winter. It is easy to believe that her good fortune has awakened pangs of envy in some of her compatriots who are awaiting their chance to come over to sing for their country people.

Another representative of the Puccini Japanese heroine among the fair Americans in the opera houses of Germany

is Marcella Craft, who is after the present season to be a member of the company at the Royal Opera House in Munich. Miss Craft is one of the American singers in Europe to be reckoned with. She is a native of Riverside, Cal., but moved to Boston when still young in order that she might have the advantage of study there. She was a pupil of Charles Adams, one of the first of American tenors to make a reputation in Europe and while his pupil she sang in church choirs, concert and oratorio work.

This did not satisfy the young American, who wanted the influence of the masters in the country that gave birth to the old traditions of *bel canto*, however little they may regard them nowadays. So Miss Craft went to Milan.

She found there two teachers to whom few of the Americans went and she attributes to them most of her success. She made her first appearance in opera in Italy, sang with success, but found the compensation for young singers so poor that she decided to return to this country to appear in concert.

Miss Craft stopped in Munich on her way and was heard by an agent who strongly advised her to remain in Germany. After four months' study of German she was engaged to sing the Italian repertoire in Elberfeld. There

she appeared as *Violetta*, *Marguerite* and in other coloratura rôles and was heard in the Gounod opera by the director of the Stadt Theater in Mayence, who had gone to Elberfeld to listen to the tenor. He immediately engaged Miss Craft for two seasons.

After that the young soprano went to Kiel, and it was while studying some German rôles with Anton Fuchs at Munich that he suggested that she sing for the director of the Royal Opera House there. Both Baron von Speidel and Felix Mottl were present at her trial, and she was at once engaged for the opera house at Munich. There was of course the condition that she sing three trial performances. After she had sung once in "La Bohème" it was decided by the director that the engagement should be definite. Miss Craft's contract will begin there on October 1, and she is to be a member of the company for five years.

When Emmy Destinn left the Berlin Opera House last spring it was an American girl to whom her rôles fell, which is about as high a compliment that such an institution could pay to a singer. Before that time Henry W. Savary had tried to engage Frances Rose for one of his English opera companies, but she had declined any engagement, because

so long ago as 1905 she seemed the legitimate successor to the great Bohemian soprano who was for nearly seven years at the head of the company. Miss Rose is a native of Denver, where her parents still live. As a child she moved to Cleveland and began her studies there. She soon decided that she wanted the operatic training possible only in Europe, and it was not long after her arrival in Germany that she was engaged for the opera house at Breslau.

Two years later she went to Berlin, and her present position is sufficient evidence of the estimation in which she is held. A contract for an additional three years has just been signed by Miss Rose, who has been invited to court and received with special cordiality by the Emperor and Empress.

Miss Craft will not be the only American girl in the company at Munich. It would indeed be difficult to be the only American in any German opera house nowadays. Maude Fay has sung there for several years, but her repertoire does not interfere with that of Miss Craft, as she is what is called in the exact German operatic nomenclature a "youthful dramatic." She sings the countess in "The Marriage of Figaro," *Elisabeth* in *Senta*, *Gutrune*, *Eva*, *Sieglinde* and *Friedelinde* in "Cosi fan Tutte."

Miss Fay is a native of San Francisco and went on the operatic stage at the suggestion of some of the professional singers for whom she sang at San Francisco. She went to Munich, Orgeni for three years and at the end of that time Miss Wagner wanted her to go to the Bayreuth school after she had heard her sing at Wahnfried. The advice of Mme. Gadske prevented this arrangement.

The prima donna heard Miss Fay at a musicale in Berlin and told her to waste no more time but to begin her stage career immediately. Mme. Gadske, always good to the soprano, even gave her a letter to Felix Mottl at Munich. Miss Fay went there, sang for the director and made her first appearance on May 12, 1908. She was immediately engaged for five years. Her first rôle at Munich was *Marguerite* in "Faust," her second *Elisabeth*, in which the picture shows her, and her third *Sieglinde*. Since that time she has taken part in all of the Wagner and Mozart festivals held in Munich. Few Americans have had as much concert experience as Miss Fay, who has appeared in all the large cities of Germany repeatedly with the symphony orchestras.

Who would ever have thought that pretty Marcia Van Dresser, who used to be an actress of great beauty and later was a flower girl in "Parfais" so pulchritudinous as to throw all her associates in the shade, should now be singing

Aida, *Elisabeth*, *Leonora* in "Fidelio" and similar grand opera rôles? Well, whether anybody would have thought it or not she is doing it in Dessau, and has just sung *Sieglinde* in Covent Garden with great success. Other rôles in her repertoire are *Gutrune*, *Agathe*, *Pamina*, *St. Elisabeth* in Liszt's oratorio arranged in operatic form: *Micaela*, *Pamina*, *Eva*, *Ella*, the Countess and several rôles in new works, notably in Ingeborg von Bronsart's "Die Suehne."

Miss Van Dresser went from New York to Dresden and was engaged in the Royal Opera House for a year. There were many other singers there with prior rights to various rôles, and in order to acquire sufficient practice she went to the Court Theatre at Dessau, which is near enough to the capital to let echoes of operatic triumphs penetrate to Berlin. She has begun her preparation for home triumphs by going to Paris to study repertoire in French and Italian. So far her appearances have been made altogether in Germany.

May Schneider is the New York girl who last year became a member of the Stadt Theater at Zurich, going there straight from the atelier of Francesco Lamperti in Berlin, where she had been sent on the recommendation of Mme. Sembrich. This year she has added new rôles to her

répertoire, one of them being *Violetta*. Another was *Gilda*, which she sang the other night with Signor d'Andrade, and the triumph of the evening was hers in spite of the renown of the famous visitor.

The splendid training that a singer gets at such an institution is shown by the fact that Miss Schneider also sang the part of *Sonia* in "The Merry Widow." It is not enough that she is the first coloratura soprano of the company and entrusted with all the leading rôles in that specialty. In order to strengthen the performance it is customary for the best of the singers to take the rôles that the director assigns to them. The value of acting such essentially dramatic rôles is of course great to a beginner.

Miss Lawrence, who is shown as *Elisabeth*, her second rôle at the Stadt Opera in Breslau, is another former colleague of Miss Van Dresser at the Metropolitan in the good old days when there used to be talk of an opera school and the pupils seemed to be having a good time doing everything but study.

Belle Applegate, who is shown here in the character of *Dalia*, is the dramatic mezzo soprano of the Stadt Theater in Cologne, and although she has been only a short time on the stage she has indulged herself in one eccentricity,

She has never been photographed except in character.

She does not believe that an artist belongs to the public except in the rôles she portrays on the stage, and consequently may be found as *Ortrud*, *Carmen*, *Brangäne* and other rôles in the shop windows, but not as Miss Applegate. Just why she cuts out concert costumes Miss Applegate does not explain.

She is a native of Louisville, Ky., and sang in a concert when only five years old. She consulted Walter Damrosch before she went abroad, and he sent her to Mme. Orgeni; but like some other American girls she preferred to try various teachers, made little progress and finally found what seemed to be the teacher she needed in Julia Hauser, a pupil of Mme. Marchesi, who had just come to establish herself as a teacher in Dresden.

It was while studying with her that Miss Applegate had the opportunity to make a sudden and unexpected debut in "Carmen" with such success that Count Seebach offered her an engagement for a term of years. Miss Applegate knew but one rôle, however—that of *Carmen*—so she asked for permission to go to Weimar or some other smaller opera house until she should be ready for such apprenticeship theatre as the Royal Opera House at Dresden. Through the influence of Count Seebach this arrangement was made.

After one season at Weimar, during which Miss Applegate appeared for the first time as *Dalia*, she went for a year to Paris and a little more than twelve months ago began to appear regularly on the stage, singing now in her first engagement at Cologne. Among her rôles are *Herodes*, *La Favorite*, *Suzanne* and *Helena*.

MARKETS FOR HER CLIENTS

SPECIALIZATION IN SHOPPING SUPPORTS THIS FAMILY.

A Woman Who Finds Many Demands for Her Services in Keeping Larders Full—A Line in Which There is Room for Others—Country House Needs.

There are 103 private account books in that case and each of them means \$10 for me this summer. As that represents about a third of my earnings for the year you can figure out my income for yourself.

The speaker was an energetic young woman who up to four years ago had a comfortable home and a husband earning a good salary. Her husband is now a hopeless invalid and she has the support of the family and the education of her two young children to provide for.

"I call myself a private marketer, and at present my work consists chiefly in stocking the pantries, wine cellars and ice boxes in the country homes of my patrons," she said. "Though I might make a few more dollars if I charged a commission on my purchases, I have always felt that charging a lump sum, \$10 a quarter, for a single order, was not only more satisfactory for my patrons but better for me, as it gave me a regular income."

"Having always been fond of house-keeping is what gave me the idea of undertaking this particular branch of shopping, I suppose. When my husband broke down and I began to look around for some way of earning a living I found shopping agents for any and every sort of thing except groceries and market produce.

"My own experience had taught me the

difference between ordering by telephone and making personal selections. Having thought the matter out and investigated the difference between the retail and wholesale prices of eatables and drinkables, I got the pastor of my church to give me notes of introduction to ten women members of his flock. They were all women having large families, and though they were in comfortable circumstances and lived well they did not have housekeepers.

"I called on each of them and when sending up the minister's note I made a point of saying that if there was any time more convenient to the mistress of the house I would be glad to come back. Eight of the ten saw me, one was out of town and the other sent down word that she had no time to see agents of any description.

"To the eight who gave me a hearing I showed my schedule giving the wholesale and retail prices of household and table necessities and asked for a week's trial as a purchaser. Five of the eight consented on the spot and the three others said they would consult with their husbands.

"My plan was very simple. I called at the five houses every day at the appointed time and got a list of the marketing to be done for the next day. The next morning bright and early I went to a wholesale butcher shop and selected the meats, having each patron's order separately wrapped and delivered; then to the wholesale fish market, the poultry and egg market and the wholesale grocer.

"At all these places they were willing to let me have things at wholesale prices divided and packed retail. Some vegetables and fruits were procured in the same way and others direct from market wagons which I engaged to come to my door. In these instances I would select

the fruits and vegetables, mark the parcels and have them delivered.

"At the end of the first week the five women were so well pleased with results that they consented to give me a three months trial with a fee of \$10. During the three months I obtained two more patrons for a week's trial, after which they came in for a quarter.

"At the end of that first quarter, as all my patrons were pleased enough to continue, I asked for notes of recommendation. Having now proved the worth of my plan I had 200 circulars printed giving these notes from my patrons together with their names and addresses. It was about the time that people were beginning to make plans for the summer and when sending out my circulars I made a special offer to lay in a supply of staple groceries and supplies for shipment during the months my clients were away from New York.

"I sent out fifty of these circulars and was careful to find out three points about the persons to whom they were addressed. The first was that though well to do they were not wealthy enough to keep a chef or a housekeeper; second, that they were good pay, and third, that their summer home was near enough to New York to permit of free delivery or to secure low rates by express.

"From these fifty circulars only three customers materialized, so that after something like five months work I had only fourteen customers. Being sure both of my plan and my ability to carry it out satisfactorily I determined to take more strenuous methods to gain new customers. To do this I resorted to the old fashioned method of making a house to house canvass.

"Of course I was careful to select good neighborhoods. In one day I found fifteen women who were willing to give

me a week's trial. Twelve are still with me. Of the three others one is dead, another moved away and the third I dropped because it was impossible to get her to pay her bills with any degree of promptness.

"You see it is my guarantee of prompt payment that makes the wholesale dealers willing to accommodate me in the way of dividing my purchases and delivery. At present I buy in larger lots than many retail butcher shops of respectable size. I get only the best grade and am willing to pay the best wholesale price.

"Every housekeeper knows the difference in the price of oranges by the dozen and by the crate, but few of them realize how much is saved when they can be taken in lots of one dozen crates. The same is true of most hard fruits and vegetables, and when you come to soft or perishable fruits and vegetables the saving is still greater.

"In these perishable goods my patrons seldom pay more than half the price asked in the retail market. There are several truck farmers who send their wagons direct to my door. If on looking over their produce I find it up to the mark I give them printed orders to deliver certain quantities of different fruits and vegetables at different addresses.

"On delivery the receipt blank attached to the order slip is signed and returned to me. The man delivering the goods holds the order slip and at the end of the term of payment agreed upon sends in his bill to me. I compare it with the duplicate of my orders and the signed receipts. If the three tally I O. K. the bill, attach the signed receipt and mail it to the customer, who sends a check to the person from whom the goods were bought.

"Several women who have come to me to get points in the business have explained over this and called it too much red tape. I suppose it does seem complicated, but it saves a lot of trouble. My husband, now that he has learned to use his left hand, attends to this detail.

Because he must write on a board, not being able to sit at a desk or table, I use separate account books instead of one large ledger. Having become accustomed to them, I look upon them as much more convenient, than having everybody in the same book.

"When beginning the work I had no thought of selecting wines and liquors for cooking purposes. I am sure the minister who gave me the letters never thought of that side of it either. When my first order for wine came for just two varieties I had never either tasted or seen either.

"With a firm conviction that it would be bad business to refuse that part of the order, I determined to manage in some way to become a judge of wines. On learning the name of the firm that imported the variety of wines ordered I went there, and explaining my business asked if there was no way to learn to judge wine quickly.

"Fortunately I struck a man with an accommodating disposition while he was at leisure. He gave me different grades of one variety of wine to taste and with each put into words what my tongue and nose told my brain. He said that one wine was enough for me to sample in one day. The next day he would give me a second lesson.

"After that second lesson I selected the wine and got it at wholesale prices because I promised to give the firm any future order that I might have during the next six months. On my delivering the wine and getting it at wholesale prices because I promised to give the firm any future order that I might have during the next six months.

"During the winter months I seldom have more than fifty patrons. The increase during the summer is caused by the high prices and the uncertainty of grade of the supplies, especially fresh meats and butter, to be had from the local

dealers at the various residential resorts near New York city.

"As a rule country houses have more pantry room than city houses and that is the reason groceries can be shipped in larger quantities. While very few of my patrons care for flour in a barrel the majority of them are willing to take the same number of pounds done up in bags. It is the same with other staple groceries. While they are in town I have sugar delivered in ten pound bags every week; in the country I deliver it in fifty pound lots done up in five bags.

"Besides printed order slips with receipt blanks I have found it necessary to furnish each customer with a list of the amount opposite the thing needed. In giving orders this list serves as a reminder. When they go into the country I supply customers with a number of these same lists. To facilitate matters still more the last week in each month I send them each a list with an addressed envelope. All that is necessary for them to do is to jot down the amount opposite the thing needed.

"I have started several women in my line of work by telling them my methods and experience, just as I have talked about it to you, but I always refuse to give advice. Often women have come to me and after telling their necessities and bringing up what they will ask if I don't think they will succeed in the same business. How can any one tell a person totally unknown to her in what or how she will succeed?

"The other day a woman from some place in Pennsylvania I had never heard of wrote me that a friend had been telling her about my success. She then proceeded to give me a history of her family and herself and wound up by asking me to tell her what I thought would be her chances if she came on here or started out in Philadelphia. She sent me a stamped envelope and because I didn't answer a preposterous question she wrote me a three page reproach for keeping other people's postage stamps.

"I believe there is room and demand for several women in my line in almost every large city in the country, but I am convinced that every woman must work out for herself the methods best suited to her customers and their locality."

A CHINESE POSTMAN.

Qualifications for Appointment and Some Severe Tests.

From the London Globe.
It is not only in France that postal employees are discontented with their lot, for the Chinese postal workers are also in a state of ferment. They are strongly protesting against the remuneration which they receive and which they consider little less than an insult, when compared with the difficulty of obtaining employment in the postal service of the Celestial Empire. The training is arduous and full of peril. The men urge, and apparently with reason, that as it is only the bravest who adopt the calling of postman the emoluments should be in an inverse ratio to the difficulty of attainment.

A Son of Heaven wishing to enter the postal service must, to begin with, give evidence of courage, robustness, power of endurance, ability to traverse great distances over mountains and valleys, through dangerous forests, frequented by bandits and wild beasts. Dangerous journeys must be undertaken alone and accomplished in a fixed time. After this the would-be postman is sent into uncanny places which are considered to be the abode of evil spirits.

When the Chinaman has satisfied the authorities in regard to these matters he is appointed a letter carrier.

The Umbrella Conscience.

From the Cleveland Plain Dealer.

An insurance man declares that he tried this scheme the other day and that it worked. He found himself caught in a rainstorm and being in too much of a hurry to wait for it to stop he was obliged to acquire an umbrella right away, quick. He paused under an awning and waited, he says, until somebody came along who sized up as a man with a guilty conscience. Then the insurance man stepped up to the strategy.

"I'll trouble you for my umbrella!" The stranger stared at him a moment, handed over the umbrella and walked away, muttering a word of apology. Of course, the insurance man admits the scheme might not always work and a certain amount of discrimination should be used in the selection of the victim.